

NEON  
GENESIS  
EVANGELION

STAGE 26:  
ONE MOMENT, ONE HEART







TARGETS  
HAVE  
PASSED  
THE GOURA  
ABSOLUTE  
DEFENSE  
LINE!

CURRENTLY  
ON A  
MOUNTAIN  
COURSE  
TOWARDS  
TOKYO-3  
!



--BUT  
THE  
PILOTS  
ARE  
STILL...

WE'RE  
PRE-  
PARED  
FOR  
LAUNCH--



WHAT  
ABOUT  
THE  
EVAS  
?

TARGETS  
HAVE  
ENTERED  
POINT  
ZERO  
!

DAWN!  
THREE  
HOURS  
EARLIER  
THAN  
MAGI  
EXPECTED...

A black and white manga panel showing Asuka Langley Soryu shouting with her mouth wide open. She has a determined and urgent expression. Her long dark hair is flowing. The background has radiating lines, suggesting a bright light or intense energy.

SHINJI!  
ASUKA!

TIME  
FOR  
BATTLE,  
ARE  
YOU--?!

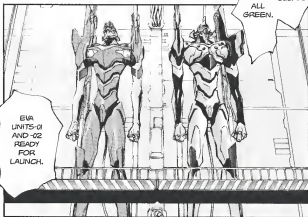
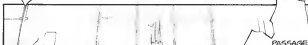
A black and white manga panel showing Shinji Ikari looking up with a shocked and worried expression. He is sweating, and his mouth is slightly open. The background has radiating lines, similar to the previous panel.

DAMN  
!

WHAT  
THE  
HELL  
ARE  
THEY  
DOING  
?!

A large black and white manga panel showing Asuka running away from the viewer. She is looking back over her shoulder with a shocked expression, her hand raised in a 'stop' gesture. In the background, Shinji and Rei Ayanami are lying motionless on the floor. The scene is filled with radiating lines, emphasizing the dramatic moment.

**GACK!**







PURGE  
EXTER-  
NAL  
POWER  
SOURCE

LAUNCH





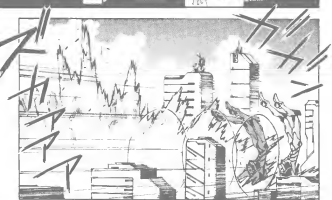




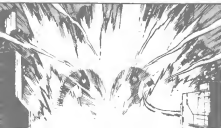


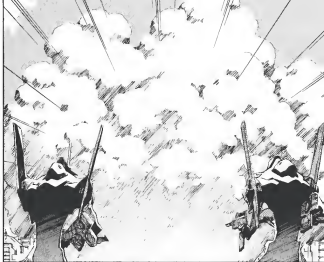
























WE...



IT'S  
OVER  
!

WE  
DID  
IT!







USUALLY I  
UNDERSTAND  
WHAT'S GOING  
ON, BUT...

IT LOOKS  
LIKE THEY  
FELL  
ASLEEP.

TO BE CONTINUED IN  
EVANGELION VOLUME FIVE



# YOSHIYUKI SADAMOTO



Cars, motorcycles, the summer sun, and the sleepy-time that summer sun brings. Yes, these are a few of my favorite things—the things that interfere with my work.

I started forward upon this particular career path knowing full well someone like me could never hold down a regular job. But even managing to draw a manga has proven to be an uphill battle for a mangaka such as you see before you: a good-for-nothing entirely empty of self-management skills. It's not like I've got to come up with a whole new story or anything in doing the Evangelion manga. I mean, I'm just supposed to do a chapter every month, not every week like the TV show. And still I want to give myself a reward if I so much as manage to turn it in on time.

Sigh. It's tough to go on living, isn't it? It's like you have to take a hundred strokes of the whip for just one lick of the lollipop. But this particular lollipop you're reading now—it's my guess—would not taste sweet at all without first trying down those lashes.



# YUKO MIYAMURA

Isn't that awful? The more you strain, the more powerful the resistance. It started to look as if I would be the one to break anyway. It began to seem more like a fight between two who are married than an actor struggling against her role.

That was when I decided to go not over, and not through. But around. I decided to accept Asuka, and her heart, and its wall. I set aside a place for all of her inside my own. I made a little place for her to live in my heart and have done my best to protect it. Even now, that line is still drawn, and even now, that is where she lives.

I can analyze all this with calm detachment; it's over. But when I was playing Asuka, it wasn't a role, it was a battle. Maybe it was something like the first relationship between Helen Keller and Anne Sullivan. Asuka would cry out in silence, "Don't you dare try to come inside!" The main place of the character was so amazingly loud it was painful to portray her. I'd ask myself why it had to be so painful, and I would have no answer, and the pain would just grow more intense.

If pain becomes a song of experience, then her fourteen years gave me enough to last a long while.

The thing I would like to say, to my friend inside my heart, is, "Asuka, you are just fourteen, aren't you?" Not to dismiss her. It's just that fourteen is an age when you and the wall around your heart are thrown against yet another wall. Adolescence, like school, forces you to try and learn. You're supposed to think about your future, right? And *Evangelion* ended just as you hit that point... but afterwards, what would your choices be?

What would you try, Asuka? What good and what bad? What kind of adult would you have become?

Asuka, I want you to stay here, in that place inside my heart, be safe and at your own pace. And I'll do the keeping up and grow up right alongside you. You're thrown and thrown against that wall—against either wall—but the stronger it seems, the more wasps will come into your hand. You're in training for your life every day that you live. And you will learn to break through.

I don't want to share my pain with you, or yours with me. I want that we should share our happiness instead, and grow closer that way. You see, life isn't one exam, one firm that determines everything. Don't try and think everything all the way through to the end. Decide you'll try and learn instead.

They say you have to climb mountains and swim oceans. No. You don't have to do it that way, either. You can learn to eat mountains and drink oceans. You don't have to merely overcome an obstacle. You can save it and become a person of taste. Life is fun, Asuka—and you don't have to rely on chance that it should happen that way; instead you can make it so.

—Yuko Miyamura, 1997



## A PLACE FOR ASUKA IN THE HEART

THE VOICE OF REI AYANAMI AND YUI  
IKARI IN *NEON GENESIS EVANGELION*

**A**suka is a young girl—a "part" that has taught me a lot. She isn't so much an aspect of my personality, but someone separate inside myself—something close to a friend. It's like she and I are studying the human condition together.

Don't misunderstand me; I'm not talking about some sort of multiple personality disorder like in *Sybil*—nothing like that. And I don't think I'm speaking just of myself, either, but about all of us. You can't be an individual without the idea that you could see life through some other individual's perspective.

But it was only because I'm an actor that I had the chance to approach it through the perspective called Asuka. As I write this, I'm still new to acting, and you might think I'm out of my league discussing thoughts like these.

If you do, I apologize.

But what I want to get across is what an actor does when she tries to act—what approach she takes to the work. There are all types of performers out there, so I suppose there are just as many approaches—but this is how my own relationship with Asuka began...

Just to let you know, Asuka wasn't the most open-hearted character I've ever met. When I acted out Asuka's part, I tried to synchronize myself with her 400 percent, as we say in *Eva*. But every time I tried to draw myself in closer, into that synchronization, it was Asuka who would never allow herself to synchronize with me.

The last scene in *The End of Evangelion* was done, and still she had never stepped across that line and come towards me.

One day, I figured it out: there is a wall in Asuka's heart. But there's a problem with that realization. If I did all the work; if I leaped across and into her feelings—her self-absorption, her fear, her loneliness—I would suffer just like Asuka did. And, spiritually, I just couldn't face that. I couldn't.

I tried to pull down that wall down then, but it would grow taller and taller.



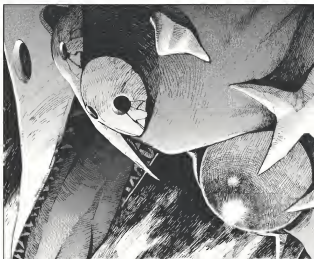
# SECRETS OF EVANGELION

## 01 : ANGELS

Invulnerability of the Angels derives from both their A.T. Fields and their own physical makeup. Dr. Ritsko Akagi has observed that the composition of the Angels appears to have both wave and particle properties [as do, for example, the photons through which the electromagnetic spectrum is expressed] and that the waveform pattern of the Angels is 99.99 percent expresses information similar to that of the human genome. Major [then Captain] Misato Katsuragi, remarked that the Evangelion Units had an identical degree of similarity, suggesting an affinity between the Eva Units and the Angels.

As the Eva Units were designed to defeat the Angels, this similarity is perhaps not surprising. While it has also been demonstrated as possible to delay or damage Angels through the use of weapons of mass destruction [and therefore is theory a multi-megaton weapon of sufficient strength could destroy one entirely] the tendency of the Angels to be sighted only when closing on target has raised the considerable issue of collateral damage accompanying the use of M2 bombs. Previous to the orbital manifestation of the Angel Sahquiel, the Angels had always first appeared in the environs of Tokyo-3 and immediately moved to attack NERV HQ. The exception was an incident involving the transshipment by the UN aircraft carrier Over The Rainbow (possibly the former U.S. ship Theodore Roosevelt) of Eva Unit-02 and the then-embryonic First Angel, Adam, which was attacked in mid-ocean by the Angel Gaghfil.

Of the Angels, the Kabbalist Z'ev ben Shimon Halevi remarks, "These who would not concede human superiority, were relegated to the task of leading the chaotic forces that plague the universe and man in particular. [The] risk of deviation from the cosmic plan was corrected, legend tells us, by the attachment of the Divine Name EL [from 'elohim'] to the functional name of each angelic being, so that it could never exert more of its power than God wished. Thus each celestial being was confined to its task, like the angel Shagiel who dealt only with snow." According to this Kabbalistic view, then, it is incorrect to think of the Angels attacking NERV as "invaders" from "outside"; it would be more accurate to speak of them having been present among/in certain aspects of creation and of having recently "awakened."



**R**ecent remarks by Gendo and Fuyutsuki of NERV intriguingly seem to confirm that certain details of the Angels differ in this version of events. Although the first Angel to appear, Sachiel [in Stages 1-5], had been previously assumed to be the third Angel as so coded in the anime, it is now suggested that in this version of events it was actually the Second. Fuyutsuki commented that the Angel Sahquiel [Stage 30]—the Tenth Angel as coded in the anime—was actually "number seven," to which Gendo replied, "Yes. And five remain." According to this differing classification, then, the Third Angel would be Shamshel [Stages 9-10], the Fourth, Rameel [Stages 15-18], the Fifth, Gaghfil [Stage 20], and the Sixth, Israfil [Stage 22-26]. Note that the Angels Sandalphon and Metarael—the Eighth and Ninth respectively—have not appeared in this version of events, as they did in the anime, where they followed Israfil and preceded Sahquiel.

The Angels appear to vary in size, shape, offensive and defensive strength, and tactics, but as a rule they are immense, uncommunicative, enigmatic, and ultra-powerful entities. The eighth-



# SECRETS OF EVANGELION

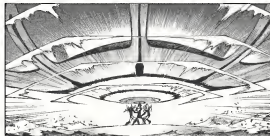
## 02: EVANGELION

went out of control during the initial attempt at activation with pilot Rei Ayanami and had to be chemically "frozen" using a quick-setting plastic until its reactivation in Stage 05. In the version of events, Rei subsequently became the first pilot of the Eva Unit-01, with which she was presumably able to achieve a satisfactory synchronization. Unit-01, however, was later transferred to the "Third Child," Shinji Ikari, upon his arrival in Tokyo-3.

Unit-00 and 01 were manufactured in Japan; Unit-02, piloted by Sonya Asuka Langley, was the first "production model," manufactured in Germany. Eva Units-03 and 04 were under construction and testing at the two NERV facilities in the United States, in Massachusetts and Nevada respectively.

## 03: A.T. FIELD

**N**amed for the "absolute terror" it inspires—a directional field visually manifesting as concentric hexagons—a shield theoretically almost invulnerable to physical attack. The "A.T. Field" is understood not to exert physical force per se, but instead to warp normal three-dimensional space in a manner that serves to deflect attack. Only Angels and the Evangelion Units are known to be capable of generating an A.T. Field; by generating one in close proximity to that of an Angel, an Eva Unit can effectively cancel its usefulness to the Angel as a defense, and then close for hand-to-hand combat. Some quantitative sense of the defensive value of the A.T. Field can be appreciated by the estimate of NERV's Magi System that it would require a narrow-focused positron beam of at least 180 Gw in strength (comparable to the combined output of 20 megawatt power generating complexes such as Grand Coulee, U.S.A.) to disrupt and penetrate the Angel Ramiel's A.T. Field. The offensive value of the field was illustrated by its use by the Angel Saqsqual to hurl pieces of itself at ultra-high velocity from orbit, striking with the force of a nuclear warhead. The A.T. Field is inadequately understood and remains a subject of ongoing research at NERV.



**A**K.A. "Eva Units" or "Eva." The Eva, which is approximately 40 meters tall, is humanoid in shape and biomechanical in construction, an organic being covered with articulated armor that varies according to the individual unit (and Eva Unit-00 has displayed at least one change of color in its armor scheme). The pilot—normally, while wearing a special "plug suit," and cranial transmitters attached to his or her hair—boards the Eva first through sitting down in a control seat located inside the "entry plug," a long cylinder with rounded ends. The entry plug, with the pilot inside, is then inserted via mechanical servos into the upper back of the Eva, slanting downwards at approximately a 45-degree angle. The plug is then filled with LCL (Link Connect Liquid), an oxygenated, semi-transparent fluid which the pilots "breathe," and which provides a necessary transmission medium between the cranial transmitters and the Eva.

Although there are physical controls within the entry plug, these appear to be merely assistive somatic foci; it is necessary for the pilot to achieve a mental "synchronization" with the Eva in order to pilot. The higher the sync-ratio, the more effective the piloting. The Eva has the full range of human articulation and can punch or kick, as well as fight with a wide range of scaled hand or projectile weapons. Eva Unit-01 has also been observed to apparently—with its pilot Shinji Ikari unconscious—pilot itself, with a high degree of skill.

The Eva Series as of Stage 33 numbers five, having been constructed—at very great expense—in various NERV facilities throughout the world. Ryoji Kaji's investigation has revealed that Dr. Yui Ikari vanished in 2004 during the first, failed attempt to construct a working Eva Unit. A functional Evangelion, the "prototype" Unit Zero, was not realized until ten years later in 2014. It, however,

